

# alone with the spouse divine

(ekanta seya)

english rendering of the telugu poem  
of sri venkata parvateesa kavulu

translator

b. rajani kanta rao

ttd publications



picture on the cover page

"the tryst between the  
individual soul and the  
supreme"

portrayed by  
—sri bapu

when both the pairs of eyes have met in the plane  
did a garland of sapphires swing across the sky?  
when both the faces have come across each other  
did a creeper of moonlight entwine the cosmos?  
when words of each have sojourned one with the other  
did all directions resound in divine lyrics?  
when both the hearts felt the warmth of one another,  
did the whole nature feel lost in itself?

To Chy. Son Poerwono and Chy. Dabu

Nonna  
23.10.80

alone with the spouse divine  
(ekantaseva)



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an english rendering of the original telugu poem of  
kavirajahamsa, kavikulalenkara  
sri venkataparvateeswara kavulu

*translator*

**b. rajani kanta rao**



*published by*

**p. v. r. k. prasad**

executive officer

tirumala tirupati devasthanams, tirupati

**1980**

alone with the spouse divine  
(ekantaseva)

(Kv9281963)

by

b. rajani kanta rao

to meet up the people with the knowledge of  
scriptural knowledge, narrative and  
glory of our motherland

t. t. d. religious publications series no. 48

subsidised price: rs. 5-00

published by:

st. p. v. r. k. prasad, i.a.s.,  
executive officer,  
tirumala tirupati devasthanams,  
tirupati

printed at:

tirumala tirupati devasthanams press,  
tirupati—copies 2,000.





# శాస్త్రవేదానుష్ఠానమ్

‘kavirajahamsa’, ‘kavikulalankara’  
sri venkataparvateswara kavulu  
original authors of ‘ekantaseva’

(voleti parvateswam)

(balanvadu venkata rao)

dedicated with  
filial devotion  
to  
my mentors

*transcreator.*

b. rajani kanta rao





## foreword

"two fair winged birds, together, mutually attached,  
cling on to the same tree;

one of them eats a delicious pippal fruit,  
without eating, the other keeps on observing".

('dwa suparna'- rigveda- mandala-1)

This same hymn occurring in the first canto of Rigveda, has been later quoted by the Upanishads. It carries with it, in the form of a symbolic fable, the relationship between the Jeevatma (the individual soul) and the Paramatma (the supreme soul). The sublime heights and the mystic depths of the import of this fable are heightened and deepened respectively when one comes to know that the three great streams of Hindu philosophical thought, the Adwaita, the Visishtadwaita, and the Dwaita propagated by the three great Acharyas (Sankara, Ramanuja and Madhwa) each being quite distinct and variant from the other, emanated from the same hymn from Rigveda.

Out of the three yogas (Karma, Mana and Bhakti) propounded in the Gita, Bhakti yoga being the simplest, won over massive following through centuries, from generations of common people of Hindu society. In no smaller measure it was due to continuous propagation by a chain of saint poets beginning almost from the early years of Christian era. Bhaktiyoga imbibes this theme of conjugal love between the eternal lovepair consisting of a Nayaka (heroine) identified as the Jeevatma or every living being and the Nayika (hero) as the Paramatma taking the cue from the very same hymn from Rigveda.

'Ekantaseva' of Sri Venkatapathy Teeswarakavulu enjoys the unique distinction in modern Telugu literature, of being one

of the few forerunners in subjective poetry, particularly portraying the spiritual essence of the hoary 'bhakt yoga', transporting the reader into sublime communion with the nature and creator, an experience which can be reached only through some of the devotional lyrics of great saint poets of yore.

'Walk with the spouse divine' is an English translation of 'ekantaseva', rendered by Sri B. Rajan-Kanta Rao, an M.A. of Andhra University, well-known broadcaster, playwright and poet. His being the son of Sri Bantrapu Venkatarao, one of the illustrious twin brothers of 'ekantaseva' assures authenticity, and closeness of the translation to the Telugu original - no subsequent edition of 'ekantaseva' has come out since 1936 (first edition 1922). "Tirumala Tirupati Devasthanams" feel proud of having acquired the entire copyright of the English translation of this lyrical poem, ably rendered by one of the speedsters on the T.T.D. staff and for bringing out this first edition of the same as part of their programme of publishing such literary gems representing and reflecting our culture and spiritualism, to be placed in the hands of the vast conclave of English reading public in Andhra Pradesh and other states of India and the world at large, to meet the long-standing demand for such literature.

p.v.r.k. prasad,  
executive officer,  
t.t.d., tirupati.

## intro

### 'rajani' a profile

my decade-old dream has at last been translated into reality by the tirumala tirupati devasthanams and for me it is an affirmation of the divine will. about ten years ago, when my good friend rajani placed in my hands a typed copy of "alone with the spouse divine," an english rendering of "ekanta seva," I took it with mixed feelings of joy, afection and scepticism. my close association with rajani since our teenage to our old age accounts for the joy and bonds of affection. I browsed through the pages with a knowing feeling of scepticism. how could anyone translate ekanta seva into english? the original is the inspired utterance of a mystic experience, an emotional surge of torrential tranquility. the long telugu poem has a crystalline spontaneity about it encased in a magical web. after reading a few pages, scepticism started melting yielding place to awe and admiration.

rajani had done an astonishing feat. I discovered he was able to transform all the beauty, magic and sweetness of the original into his english render. he was as perfectly at home in english as he was in telugu. the genes cannot go wrong. I realised rajani the son of an illustrious poet, was already recognised and accepted as a major poet in telugu and as a top mastoologist, he was already a household name and after "alone with the spouse divine," he arrived in english poetry too. as a token of my admiration and as a mark of celebration, I arranged for serialization of excerpts from the book in the sunday edition of "deccan chronicle" in two different periods. it was then I cherished the dream of this book getting a publisher.

there is a time for everything in the lord's scheme and now it is being presented to the english reading world by the ~~tt~~ devasthans. it has the blessings of lord venkateswara. down the ages, spiritual quest has been the inspiration of all great art and literature. ekanta seva is the individual soul's ecstatic agony to merge in the universal soul. all true ecstasy is agony and man, frail man in the ultimate analysis, is lonely terribly lonely, ever restless to commune with the over-sea as emerson called it. when raman had occasion to live for a while in a town nestled in the himalayas, his heart quivered with a strange caressing emotion. he must have had a brush with the spouse divine. this book is the result of its recollection in tranquillity. it is a fruit of the himalayas offered at the feet of the lord of the seven hills. parviteeswara is the himalayan lord and venkata is the lord of the seven hills. the joint authors of the original were venkata-parviteeswara and raman is the son of venkata. can the entire sequence be just a coincidence? i am entitled to my faith in a divine dispensation.

perhaps this stress on the spiritual aspect of the work does some injustice to the twin-poets as well as raman in the sense that it may tend to overlook the literary grandeur of ekanta seva. in fact it is a major classic produced in telugu early this century. venkat-parviteeswara kavala is a compound-name to compare with in telugu literature the twins blazed a new trail and established a new trend in telugu poetry as well as telugu prose. their novels are as great as their poetry. their prose flows like a majestic river whose waves are clean, sweet and crystal-clear across half a century. they strode the telugu literary world like two colossuses. at a time when "literary movements" and associations were fashionable they kept away from all associations, their debates and controversies but devoted all their

time to creative writing – the twin poets were an institution by themselves.

as a teenager during the mid thirties of this century, I had occasion to watch them at work helped by my good fortune to be accepted in their respective households as a close member to this day, across a time span of very nearly five decades, the personalities of venkata rao and parvateesam are truly etched in my memory – tall, gaunt, medium complexioned, with an oval face, overbroad forehead and sharp eyes, venkatarao looked every inch a patriarch. He had no a no nonsense air about him – but behind a stern exterior was a heart which was a real heart that gave you freely all the affection you wanted – large and thick mustached parvateesam, chubby with large liquid eyes, wore his heart on his shirt sleeves – his loud hearty laughter was as contagious as his disposition was sweet.

they were the “twin poets” and novelist, who through their prodigious output, especially prose, influenced the modes of thinking and living of literate andhrais in their life and times – it is their novels that first encouraged the reading habit among middle class housewives – they were the peers, some of the all time literary giants like v. r. edupuram and kavindra in last golden era of telugu renaissance – those were the days of fervent nationalism when the nation was struggling hard to rediscover its soul – winds of change were blowing across the country and history was in the making on the sandans of kakinedda we listened to jawaharlal nehru, gandhi ji, mohammed ali jinnah, taty prakasam, narayan, krishidev, chatt padhiva, tanguturi prakasam and yes, to the likes of bapuji and srivari reddi who told us who had received the british rule for ever in this country – on the very eve the second world war broke out, subhas chandra bose

was in kakinada addressing a mammoth crowd — yes, we were present there when he broke the news.

such was the literary, cultural and political milieu in which rajani and I grew up — there was a separation when rajani went to waltair to do his mba — there was reunion again and cast in the stream of life. we lived in madras and hyderabad for one spells — the bonds grew with the passage of time — we have thousands of shared experiences, memories. rajani is a born singer — he was a musical prodigy by the time he was ten — rajani, the teen-aged boy with kurta and pyjama sang exclusively for me, another teen-aged boy with a kurta and pyjama on the canal boats of kakinada on windy evenings, wintry nights on the beaches of marina, in studded rooms — as a teen aged boy, I extracted a promise from him to become a celebrated musician — he kept faith by me and did become a musician of eminence, but a musicologist and composer of greater eminence — his "satapatra sundari," a collection of songs, and poems and viswaveena, a collection of his operas, have a unique place in telugu literature — his exhaustive and comprehensive "history of andhra musicologists" down the centuries which bagged the central sahitya akademy award is the most definitive and authoritative work so far in telugu.

he has written hundreds — literally hundreds — of musical plays for the all india radio — broadcasting was still cutting its milk teeth when rajani joined the madras station as a staff artiste, his talent was discovered by air and he in turn discovered the potentialities of radio as a mass medium — he rose quickly and became an executive and eventually was made director — while in madras, carnatic musicians of national stature regularly sang for air and rajani had occasion to exchange ideas and the interaction was very rewarding — though trained to be a classical musician, rajani

use his music-discipline to compose lyrics and set them to music. Musical plays are his forte and his radio musical play "from the mountain to the sea" depicting the course of the majestic river godavari across the Indian peninsula won for him an international award. Music is Rajani's life-breath and it is this mastery that informs his poetry and lyrics. Even in a narrative poem, he packs clusters of 'laya' which display magical patterns. He makes the unheard heard and the unseen seen. His composition on the 'time and the universe' depicting the quintessence of cosmology enthrals the listener as well as elevates him. Cradled in music, nurtured on Telugu and Sanskrit literature, Rajani is essentially a musician's musician, a man who can also explain the why of music, not merely the how of it. This attempt of mine is only to give a background of the author who produced "alone with the spouse divine" his achievements in various fields and mention his rich contribution to Telugu literature, music and musicology. He carries his sixty years lightly, he is young in mind and spirit and he has amazing reservoirs of energy. Such is his commitment with the masses. I wish I could pat him on the back but his shoulders are too high for me. As a close friend, I always ask him whenever we meet, "read to me or sing for me your latest" - he never disappoints me, he will not, in future also. Lord Venkateswara bless you, Rajani.

53, Jeera,  
Secunderabad,  
July, 1980.

gora sastri

## **preface**

In world literature very rarely do we come across joint authorship of poetical works. In English literature the names of *beaumont* and *florio*, contemporaries to Shakespeare and in French, *beud* and *keeman* are known to be joint authors but, it is a unique feature of Telugu literature that we have joint authors not only in the medieval period, but also in the modern period. The earliest pair consisted of *mandi mallaiah* and *ghatta srujan* who wrote 'vata napuram,' a poetical work dedicated to *krishnarayak* (father of *krishnadevata* of imperial *viravatam*). In the modern period we have several pairs like *tripuramukuta kavida*, *tanakrishna kavida*, *koppampi venkata*, *devarupali vadarakudu*, *venkata rama kenna*, *venkata parabu*, *varikonda* and *puvabikaruni konda*, etc. The first five pairs among these modern poets became popular and famous more for their scholarship, and prowess in extempore versification and literary combats than for extensive and well-edged literary work in the field of poetry and drama with a few exceptions. But, the last two pairs were lesser known, especially for their comparatively limited number of poetical works and stray poems on various topics. Owing to their selection of the new, high standard of poet expression in exemplary style imbibed from the best of poets of the preceding generations.

Among those mentioned above the last pair but one, *VV. venkata rama konda*, who had their heyday in the first half of this century consisted of *sr. balantri pyc*, *venkata* and *sr. veda pyc*. *venkata* with the spouse 'divine' is a transliteration in English of the unique poetical work 'vaka nesam' of these two poets who were also the founders of a pioneering publishing concern in Andhra, called the *andhra prakarit granthi nalaam* founded

In 1911 Sri Venkatasao of this pair happens to be the father of the translator (rājām) 1881 being the year of birth of this poet, around next January starts the birth centenary year of this illustrious duo.

The present translator deems himself to be fortunate in having had the 'creative den' of *Venkatasao* as his *kānaka* for his 'play-pen' in childhood and in having been an intimate disciple of Sri *Prabhakara* *Lakshminarayana* of *Prabhakara Kavali* in Andhra University.

People often wonder how it would be possible for two persons to compose jointly a single poetical work and they tend to divide the stanzas, passages and chapters of the work between the two, trying to allocate authorship to each one of the other. From what they assume to be the characteristic of that poet a really effective pair never gives scope for such division and allocation may be, one of the joint authors, basically emotional and the other intellectual by nature but, when they work together constantly each influences the other and imbues the qualities of the other thus, even when such joint authors separate and start writing individually the result will be as of old.

When the twin poets *Venkatasao* and *Paritosham* perfectly matched as they were in their boom, chose a unique and sublime theme like the love of the individual self or the almighty for a poem, and recited to a terrace in the compound of the *Bom*, *Andhram*'s temple in *Satellite*, as the sanction, for carrying out their sacred task, they emerged within a fortnight, around 1920, the poet of devotion 'ekarāgaṇam'.

The advent of 'ekarāgaṇam' marks a twilight period in the transition of theme and form, in modern Telugu poetry.

from exercises in extempore versification in *avallams*, and objective and descriptive presentation of conventional themes to subjective poems on various themes emanating from the poet's inner self, and thoughts about nature, society and the universe.

The theme of 'ekantaseva' as already mentioned, is the quest of the individual soul, its longing for union with the divine, the supreme soul. It is a tale of universal love it is the love of each individual soul which is depicted as the hero and counts the narrative in first person, her spiritual feelings and experiences, her having had a personal audience with the Lord, his sudden disappearance, her pining for him in separation, her commissioning of the cuckoo the parrot and the bumble bee as messenger-maids to search for the lost, the quest and finally the ultimate seizure of the citadel of love in the most presence of the greater than the greatest in the universe.

In this poem, all the conventional paraphernalia of a lyrical drama like *malesayam*, *natyam* are portrayed in a lyrical poetic narration, naturally with a tinge of a dramaticatrical feel which certainly sounded an out-shant unconventional note for some of the critics of modern poetry in the early part of this century. It must be noted that the conventional paraphernalia of a lyrical drama of purely devotional folk origin and quite different from those of the medieval *prabari*, *kavayi* or feudalistic court poetry.

The earliest parables evoking a devotee's continual love for the supreme being can be found in *trivikrami* of *Naanmalar*, *muppattu* of *malai* and *prumadai* of *trivikrami* which were held sacred as part of the *Dharmapatham* called *naanmalar* (eighth century). Similar 'sati-

*puti bhava* or conjugal love is expressed in several devotional lyrics of the sāiva saint *akkamāda* (12th century).

the masco-dance monologues entitled 'singādhan' mentioned amongst *upākāpākā* (in not terms of drama but performance) in the *natāvastra* (cf. *Bāṇāśa* (between the 2nd century BC and 2nd century AD) very strongly echo in the antiquity of such lyrical presentations. Even in the theme conjugal love of divine consorts, poems of *śāradā* (commissioning of messenger-maids etc.,) *pratīyā* (acted by a single female performer *putkāsi* (13th century) and *śāradā* (15th century) speak of performances before a venue in their time, in which a single woman placed before *parvati* or *lakshmi*, enacting love themes concerning *śāradā* or *śāradā* as the case may be. *Bāṇāśa* speaks of *krīḍāpūrṇāstāṇḍa* (though it is unlikely) as exactly such a monologue in all its characteristic features.

perhaps that is the reason as it seems to us why *krīḍāpūrṇāstāṇḍa* (a senior literary critic of the century adopted a totally uncharitable attitude and expressed no sympathy with such a heroine with such a 'dancer's' style of portrayal and peroration as found in the *śāradā* of *ekatāpārātācūma* (kośa) - though unwittingly he acknowledged her resemblance to the 'Bāṇāśa' of 'kāvyaṭām' (street play with a bhāgavata paramātma). The same lack of appreciation for des forms of lyrical presentation appears to have made *krīḍāpūrṇāstāṇḍa* (another senior critic of the century) adopt a purely puritanic stance. It is evident that he could not grasp the shades of difference in sense in some of the expressions. Cf. *krīḍāpūrṇā* like 'sweet', 'soft', 'bright', 'wistful', 'evasive', 'to the hand', spreading a 'spectativeness' etc.

It is interesting to note that a lyric of *andhar*, a poet whom (15th century), the followers of the Krishna cult in Bengal, esteem next only to their *abgari* and trend-setter *pradeda* (of *gottagomindam*), runs almost like a photostat copy both in vocabulary and imagery of the verse no. XVI of 'alone with the spouse divine'—what a coincidence!

"I would make my residence in the city of love  
 I shall build there a hut with love  
 I shall make love my neighbour and part company with all  
 else;  
 my door shall be love, love too shall be my roof  
 I shall pass time in the sweet repose of love and  
 I shall sleep on a bed of love and have love for my  
 pillow;  
 I shall fondly clasp the plow of love and shall be  
 a playmate of love;  
 I shall bathe in the lake of love and shall wear the  
 collyrium of love;  
 Love will be my religion, love will be my service  
 and I shall dedicate myself to love.  
 I shall make a necklace of love  
 which will twine to me now, by the corner of the eye  
 says chandidas, I too will wear the collyrium of love"

—chandidas

Only ten lines of this poem like *marjan*,  
*andhar*, *abgari*, and *marjha* which have the inherent  
 musical quality of a song or ballad were chosen by the joint  
 authors for their poem, *ekanataswa*. This again confirms the  
 innovative researchfulness of the authors who got inspiration  
 both for a sublime theme and a format that goes straight to  
 the hearts of the people. From purely indigenous sources  
 before coming out in 1922 in book form, the poem was  
 also seen in a women's monthly periodical called *Tanasiwa*.

edited by *smt. ammanni venkataratnamma* and published from kakinada. the editor was being assisted in the editing of the magazine, by her younger brother, *m. dr. tilapada kishnamurti*. it was acknowledged often by *sri krishnasury* that these 'two poets' opened some closed windows of his creativity, in the formative stages. as soon as *ekanta* came out, the poem elicited admiration of such scholars and intellectuals of the day as *sir raghupati venkataratnamma*, *sri padmada ramaswamy*, *dr. chankut narayana na* and *dr. kumaril raghupadurao*. the publication carried an English introduction by *m. padmada ramaswamy* and a Sanskrit introduction by *sri krishnasury*. *sir raghupati venkataratnamma* used to get into raptures and shed tears whenever he recited some poems from *ekanta*, as part of his prayer ritual. he used to sing the congregations of *hamsamala*. the intro. to the supreme soul in *ekanta* is non descriptive and just the Lord of all, without attributes. that is why *m. krishnasury* had added his introduction that the 'poet' and the 'two poets' referred to the 'one' as what *ekanta*'s *stotram* means to the benevolent. this statement of *krishnasury* let some critics and literary historians who had knowledge of neither work to assume that *ekanta* was in fact a cover of *gitanjali*.

each lyric or verse in Agore's *gitanjali* is an independent entity. English *gitanjali* is a rendering into English of selected lyrics from the Bengali *gitanjali* and those from another collection of Agore's Bengali lyrics called *gitanjali*. each poem in *gitanjali* is an independent supplication to the Almighty by a thoughtful philosopher poet, who pens out his devotion to the Lord and at times his love of the Gita and which is the inner force in doxology.

But *ekanta* is in a different mode. it runs into forty five verses. converted into ten stanzas, the 10

viz., the quest of the individual soul for the almighty if one has to name a source of inspiration for this poem, a possible one may be as we have already indicated earlier, the *bhānakatopam* of *siddhendranāgī* which is a lyrical monologue of purely telugu origin.

before concluding the preface, the translator would like to quote two salient paragraphs from the introduction of *sri peddada ramaswamy*.

'religion reaches its climax in the beatitudes of conjugal love, in the ecstasies of bridal atonement, in the raptures of spousal union and yogis and mystics and sufis all over the world have worked themselves into the sex of the woman and mirrored forth their high spirituality in the absorbing quest of the celestial bridegroom, in the midnight tryst with the lord of *bhāndāmī*, in the enraptured communion with the heart-ravisher, and all the paraphernalia of kisses and embraces, of perfume and zephyrs of the wine and the flute of the rose and the lotus, of the bulbul and koyal, do only the imagery which signify the throb of expectancy or the thrill of enjoyment, the anguish of the quest, or the ecstasy of reasumption, the torture of separation or the transport of union.'

At such spousal consummation, 'ekantaseva' is a most superb and inspired epithalamium.

'the soul that has realised god has the indwelling inspired beholds him as a besetting presence who can praise the surpassing glory of the supreme being? words are frail and futile, though it is stupefied and turns away the initiated. None know, the elect alone enjoy and of such a chosen soul, the blessed bride of the lord of love, the only prayer is that the lord may vouchsafe ever to let it abide in him and

tant unto the precious blessing the sacred privilege, the indescribable delight, the rapturous experience, the ravishing ecstasy of singing his love, proclaiming his glory, fulfilling his will, establishing his kingdom through time and eternity. Such is the mystic experience, such the inspired message of these marvellous "twin poets" — (*vi peddala romayam*)

dened the felicity of feeding from the mother's breast, as a child, having drank deep from his father the nectar of this lyrical poem, which was born along with him. And finding himself often lost in ecstasy when reciting the passages from this poem in his formative years, his translator had the fortune of rendering it into English, when he had an occasion privately to teach it. In his own rights in his career near dawning (1868) it provided the language of the lyrics agreeable to the English ear at large, the transcreator will vouch for its being faithful to the thought, imagery and spirit of the tenets of guru, except that a masterpiece's inherent sense is lost if it is given the tons in chiseling the lyrics no certain use of language to follow any known rule — to none in English. If the English reader also sees the same absorbing involvement in the theme in the texts of the tenets of guru, and is attracted to the same peaks of sublimacy of mind, he can surely deepen his efforts to have more fruit.

It is the bounden duty of this writer to express his sincere gratitude to the members of the literary committee of experts who were instrumental in their recommending "alone with the spouse divine" for publication and to Sri PALKI MANDIR the dynamic and patriotic everybody's choice of him in triumphant devashthana — for its upholding the recommendation and to its royal surveillance and by the public relations officer Sri K. S. S. R. the editor and Dr. V. V. V. Kumar reader, I — writer and his staff in the

Utt devasthanams press, for all their unstinted co-operation in bringing out the book in the form and get up in the most desirable manner as envisaged by this writer, (including sri k m d henry artiste, kalapitham ltd, for his valuable suggestions and nice drawing) the affection and genuine admiration of sri getasastri, reputed writer and editor, andhrabhoomi for the translator and his creative talent and sastri's regard and esteem for the twin poets, which enthused him to give such a grand 'intro', are so thick and high, that make any expression of gratitude pale out beyond frontiers of formality, the same is the case with 'bipal', sri sathiraju lakshminarayana, the asthana chitrakar of ltd and well-known producer who has been so nice to have prepared such a thoughtful and attractive title page.

to andhra pracharini parishat, kakinada a public charitable trust, devoted to continuation of the literary activity as originally envisaged by the twin poets, and to sri m satyaprakash meheranandu who has been steering it ever since, mention must be made of our respectful thanks for blessing our translation and according kind permission for its publication.

the translator's gratued needs be expressed in no casual terms to his elder brother sri b malinikanta rao well know literateur and poet, and prof v. k gokak, the ex vice chancellor of bangalore university, and director of the central institute of english, both, for having gone through the manuscript and offered valuable suggestions and guidance to tone up the idiom and expression in the translation. last but not the least, is the writer's humble bow to the Lord bat for whose grace, the mysteries of this poem would not have been revealed and made it possible for the translator to recreate the poem in the manner it has come out in a language which is not his mother tongue.

—b. rajant kanta rao.

*heralding the sunrise.*

## prologue

the glory of nature and revelations of pure consciousness  
 are drawn together into communion as meaning and purpose  
 to the basic note of the eternal scripture  
 the melodies of the poet supply the harmonic fifth,  
 the rose, the light of dawn suffuses  
 the soul's horizon with divine love and grace,  
 the rising of the sun spreads the splendour of  
 the unique magnificence and eternal union,  
 stretching out arms, which sprinkle golden showers  
 thrills the lakes of aesthetic rapport,  
 releasing the gentle breeze bearing everfresh fragrances  
 and filling the ovary of the cosmic lotus with a sudden effusion,  
 holding out the halo of an auspicious day-break,  
 and delighting the whole world,  
 such is sun rise which spreads its splendour  
 of its unique magnificence and eternal union;  
 charming the blossoming hearts and giving out sweet smells  
 revealing its graceful presence, embedded with a luminous glow  
 bestowing prosperity and happiness over all  
 such is sunrise and its diffusion of splendour!

1870-1871. New York Times

the garden I roam about, the essence of my speech,  
the apron to which my boons are strung, my light,  
my rocking boat, the pupil of my sight,  
may he tarry as long as I serve.

chandas eva

*sweet presentments*

## i

some how, my nature is with an aura of passion enriched,  
and my thoughts, they are with joyousness surcharged,  
and in the heart, with love sublime is saturated,  
and the body is to subtle impulses subjected;  
perhaps it's time to pay the lord devotions mine,  
time perhaps to be all alone with the spouse divine,  
raising your gifted heart-entrapturing fifth note  
why don't you sing, O koil dearie, why don't you?  
so that in pitched darkness fine rays of light show up,  
awakened consciousness stirs and gleams in closed eyes,  
on heart's farm-yard pent up desires sprout,  
and in mind's mango-grove leaf-buds of love unfurl!

## ii

as though sandal-wood paste were smeared on the florescent  
fine body,

as though saorma with a camphorate aroma were applied to the  
eyes,

as though a potion of ambrosia has been dropped in the ears,

as though drops of honey have been sprayed upon the  
tongue,

and as if, pleasing fragrances have hustled into the nostrils,  
sweet presentiments have been awakened in the mind,

the sonorous notes of the celestial hours have blended  
harmoniously

with the ringing o' bells of the eastern outer-gate;

the cluster of colorful beams of soul's piquancy is absorbed  
in the magnificent crimson brilliance of the morning.

the heap of celestial rays of the sun have merged

with the glow of the sparkling torch of thought;

the zephyrs of morning have marched toward arm in arm

with the gentle ripples of breath exhaled by gladdened lives;

perhaps it's time to pay the lord devotions mine,

time perhaps to be all alone with the spouse divine,

so that billows of ambrosia rise on in the stream of melody,

and the creeper of passion sends forth tender sproutlings,

why don't you sing, o koil dearie, why don't you!

## III

in tune with the mellow ramble of rhythm  
emanating from the waves of the celestial gardens,  
the green bee seated on the Lotus throne has been  
soulfully preducing the drone,

sighted must have been somewhere  
the blue beautiful enchanting cloud,  
the dandying peacock has already been dancing  
unfolding the colourful bunch of plumes like a fan:—  
raminating of the beloved, looking hither and thither  
as longing intensifies,

the coquettish sweet tongued mynah gracefully approaches  
its parrot mate and whispers something in the ear,  
perhaps it's time to pay the lord, devotions mine,  
time perhaps to be all alone with the spouse divine;  
clear your throat and as novel melodies resonate,  
in notable rhymes on the chirrmet of the world,  
raising the exalnating fifth note  
why don't you sing—*Govinda, why don't you sing?*

## iv

just now a series of lightning flashes has been sighted,  
 just now, some sound of an auspicious musical band has been  
 heard;  
 just now, the blowing of some delicate zephyr has been felt.  
 just now, some celestial aroma has been smelt.  
 dazzled are the eyes, throbbed is the heart.  
 the hair stands on end, and consciousness  
 is absolved in the thought about the absolute  
 perhaps it's time to pay the lord, devotions mine,  
 time perhaps to be all alone with the spouse divine.  
 until I go for purifying ablution in  
 the cool waters of the red-lotus-lake,  
 until I fetch a potful of the most sacred water  
 for washing the feet of the beloved of glorious nature,  
 until I gather delicate leaves and golden flowers  
 to offer the lord,  
 until I immerse deeply in the meditation of the name  
 of my soul's sustainer, and forget myself,  
 raising the enchanting fifth note, sweetly, softly,  
 sonorous, soul-stirring and auspicious  
 why don't you sing, o koo dearie, why don't you'

the sweet-voiced cuckoo has been entranced  
in the song of sacred wedlock  
the queen-bee is stuck up in the musical buzz of love,  
I am lost in the ocean of bliss,  
wouldn't you be gracious now, o celestial spouse ?

*momentary grace of  
lord-  
sudden withdrawal-  
-the mist-  
upsurging of longing-  
recollection of own faults-  
fresh supplication.*

V

when I am in a state of concentrated trance,  
lost utterly lost in unwavering devotion  
meditating on your sublime image,  
when I am aware of only you as my universe,-  
does it amuse you to have bewildered me  
showing off your amorous postures,  
graceful movements of gait and talents of histrionics?

## vi

as a helpless maid not knowing anything else,  
as a modest woman of fickle mind,  
as a beloved who cannot hide her love  
could I not approach you, eagerly hoping  
to embrace you, the lord of my life?  
**standing before me,-**  
would you find fault with me for that,  
would it be proper on your part, o embodiment of love,  
to have gone away, leaving me in a miserable plight!

## vi

fancying you in my mind, when I sing  
a lyric about you in passion unparalleled,  
when the melody of my tone merges  
in the pure air of the lyre,  
when chaste thought combines with pure airs  
precipitating nuances in the melodic mode  
when the unique stream of my pure spiritual pleasure  
flows in full into the stream of your love,  
when my whole person is delighted and  
when I am happily asleep having lost the sense of physical  
body,  
is it your sport, o lord of my heart  
to have come unawares, acted unaccountably,  
snapped my trance of love and  
to have gone out of my sight, breaking into peals of laughter ?

## viii

through the mature melodic notes of the kori,  
 having sung songs which make thought germinate,-  
 through the exquisite enchanting prattle of the parrot,  
 having uttered words which make love trickle,-  
 through the delicate rumbling of the sandal scented zephyrs,  
 having whispered messages melting the heart,  
 through the buzzing hum of the bumble bee in the flower-  
     grove  
 having passed instruction in the charm of love,-  
 do you think it beneath your status, o lord of the world,  
 to have favoured me, the slave at your feet, with your  
     presence?

## ix

in the glass panes of decoration, hung here and there,  
in the lockets made of gold and precious gems.  
in the trickling globules of tears of joy,  
in the look at the beyond and the look inward,  
revealing yourself as the multifaced one,  
esuading from touch and even approach,  
set your frolic, O soul of the universe,  
to make me weary, with frequent and fond hopes'

## X

I thought you came exhausted, and feeling pity for you,  
with cool rose water I washed your feet,  
pressed them dry with a fragrant napkin,  
enthroning you on a pedestal of fresh blossoms,  
offered fruit juices and refreshing drinks,  
smearèd sandal wood paste on your graceful body  
made you relish the camphorated nut and betel leaf  
and standing by your side, to relieve you of your fatigue,  
when I was fanning with the chowries of jasmines,  
at you justified, o lord of my life,  
to have gone away making me lose my senses,  
throwing dust in my eyes,  
and spreading your net of illusion

## xi

I placed the garland round your neck,  
but my eyes did not have their fill of you.  
I folded my hands and fell at your feet,  
but my hands were not full with the fullness of service,  
I stood looking at you like a dumb artless maiden,  
but never conversed to meet the demands of love  
of ever so many things, I cherished in my mind  
yet could not straight away express my wish:  
sleep seemed to have overtaken consciousness,  
muse overcame light in my eyes and my sight:  
a tornado seemed to be rising in the cloud-clear sky,  
in my devotion and prayers, delusion arose,  
tremulousness seemed to have infected sound,  
and there was faltering in my thought and my word,  
darkness seemed to be discovered in light,  
forgetfulness corrupted my mind and consciousness,  
thinking that enjoyment of happiness is a sacrifice  
and losing one's senses a fault,  
S it proper on your part, o lord of my soul,  
to have perpetrated all these false pretences?

## xii

if there were violations on my part  
conscious or unconscious,  
in thought, word, or deed,  
make not much of them,  
forgive me my merciful lord,  
and heartily once again fulfil my vision;  
separation from you, I cannot bear even for a second,  
favour me with your presence, o embodiment of essence of all!

**xiii**

Since I do not know your personal predilections,  
and your preferences for various occasions,  
what a long time since I secured much to offer you-  
to the western chamber of the chapel of love,  
at the altar of adoration of exalted passion,  
crystal clear nectar in the crescent-moon-cup,  
refreshing honey in the white-lotus-vessel,  
in a dish of tender-leaf rice boiled in milk,  
sweet ripe fruits in the cup of two-fold palm: -  
yet, how can I bear your delay, lord of my heart!

## xiv

on the forehead of night, there is glory of love,  
blossoms the lily with a ripple on mother's bosom,  
in the divine mansion, the lamps are lighted,  
in the sanctum sanctorum the bells keep ringing.  
the maid of the east holds the umbrella of gold,  
the beauty of the universe waves the floral chowries,  
on the threshold of your palace of boundless pleasure,  
like courtiers in attendance are the elements of nature  
how is it my lord, you know no hunger,  
it is time for the banquet, come, come my lord!

## XV

you are the shoreless sea of sublimity,  
 I am the novitiate of boundless bliss;  
 I am 'manas' the lake of pure waters,  
 'ky-mas' the heavenly swan of joy are you,  
 you are the full-moon of lasting bright phase,  
 I am I of your pure consciousness,  
 I am the graceful divine creeper of desires,  
 you are the princey bee tinged with passion,  
 you are the cloud which is the delight of all beings,  
 I am the impid long curve of lightning,  
 I am the nymph of splendour of the heavenly grove,  
 you are the sprightly lord of the spring of bubbling youth,  
 You are the ecstasy and the halo am I;  
 I am the embodiment of all blessings,  
 and you the one who is all that is good  
 I belong to you and you to me,  
 why do you confide yourself to the overlord?

## xvi

in the heart of the heavenly garden of happiness,  
 where the rivers of love flow, where the creepers of love  
 grow,  
 where the tender leaves of love sprout, the buds of love are  
 laid,  
 the flowers of love blossom, the fragrances of love spread  
 and the fruits of love ripen,  
 where love is everything everywhere,  
 let us be a pair of love-birds  
 on the waves of ambrosia rocked in the play of love,  
 in a series of arcs of the swing of love,  
 floating in love, singing lyrics of love as love lays tender  
 shoots,  
 hoarding the riches of joy of love,  
 come on, let us rule over the kingdom of love,  
 according to the law of love, o lord of my love!

the rumbling of drums on the eastern sector  
is entreated by the pure airs of lyre,

in the pleasure garden of heaven please don't blow for a  
while

o' knot, the melodious snake-charmer's pipe!

*the quest-  
commissioning the  
bumble bee for  
drawing the chariot  
of love,-and  
carrying the message  
of love;*

## xvii

to each the vicinity of young mango branches,  
along the trails of graceful cool retreats,  
through the habitats of tender-leaved-creepers,  
among the environs of red-lotus lakes,  
through the surroundings of sweet smelling streamlets,  
towards all directions facing level tracts of the breeze of love,  
with tenacity of purpose and impassioned rigour,  
roaming very carefully in one quick round,  
observing along the meadows of moonlight,  
in seeing thoroughly in every direction,  
or surveying among the clusters of stars,  
it scurding entirely the endless space,  
tracing out the traces of the virtuous one,  
it will have to be held and brought, or else he may give me the  
slip.  
the flora climot in the pleasure grove of love,  
bring bring o bumble bee, bring driving quickly!

## xviii

the tender leaf boat from the river of passion  
 is whirling into which ocean of love ?  
 the surge of melody from the shrubbery of twigs  
 is going to which celestial precincts ?  
 the delicious fragrance from the mature flower  
 is flying across which ethereal path ?  
 the forked lightning from the star-studded sky  
 is getting absorbed in which glorious light ?  
 in divining traits even in common air,  
 talented are you and such divine being,  
 the floral chariot in the pleasure grove of love  
 bring, bring, o bumble bee, bring drawing it quickly !

## xix

where dainty juices  
are splashed in combined jets  
of honey from blossoms  
and sweet ambrosia;—  
where modes of melody  
come out in harmony  
of solemn temple drone  
with the, kohls' delicate tone.—  
where sensuous fragrance  
is strewn from the spread-out  
of sweet scent of flowers  
in balmy cool breezes;  
where lightnings are flashed out  
from the mixed brightness  
of glow of precious stones,  
with heartening moonlight,  
ere getting drunk in honey  
or stunned by melody  
or getting charmed by fragrance  
or faltering in glitter.—  
keeping in mind my word  
and fancying my plight,  
befriending me  
and feeling pity for me.—  
the floral chariot  
in the pleasure grove of love  
hurrah bring o bumble bee  
bring driving quickly!

## xx

may be the lord is there  
 in the lake of lotuses,  
 having sighted him there  
 the swan is running thither, —  
 may be the chum is there  
 in the orchard of mangoes,  
 having fancied him there  
 the parrot started prattling,  
 is there the handsome one  
 among the florid branches?  
 the sweet-voiced koil  
 has been calling by name! —  
 may be the master's there  
 'n the bower of flower creepers,  
 having located him  
 the peacock spreads his plume,  
 going through the bylanes  
 to the hero of my life,  
 he'll have to be held and brought  
 ere he gives me the slip! —  
 the floral chariot in the pleasure grove of love  
 bring, bring o bumble bee, bring driver quickly!

xxi

sings are there  
of spreading nicely  
a golden blanket  
in the eastern court-yard!—  
shades are there  
of umbrella of pearls  
which is held erect on  
the ripple of milky way;—  
traces are there  
of slow movement  
of the chariot of gems  
on the royal highway!—  
remnants are there  
of flowers showered  
by the celestial trees  
in the garden of peace;—  
this way might have gone  
universe's pretty one  
from the eastern promenade  
earlier in the day!—  
Along the track of his foot prints in space  
You will have to follow and search for my lord  
The floral chariot in the phiseare grove of love  
butterfly o bumble bee bring driving quickly!

## xxii

while in the heart of the unfathomable ocean  
 is burning many a divine torch,  
 while in the endless blue Firmament  
 is radiating many a lustrous lamp,  
 while in the widely extensive cosmic space  
 is flickering many a glowing wick  
 while through the immeasurable expanse of earth  
 is shining forth many a light of love,  
 has he not gone away deceiving me,  
 making me forget myself  
 and succumb to his legerdemain!  
 I shall see where my master would hide himself slyly,  
 without being seen or seeing me;  
 as the heavenly lustre from the festoons of lights  
 provides touches of shades to the spokes of wheels,  
 the floraly chariot in the pleasure grove of love  
 bring, bring, o bumble bee, bring driving quickly!

xxiii

on the eastern mountains  
one is likely to get  
the elixir of life  
which suppresses all evil;  
in the southern pleasure parks  
may be available  
the fan of tender leaf  
giving from heat, relief;  
in the western frontier  
can perhaps be sighted  
the holy river which  
washes off all the sins;  
in the northern tracts of land  
is likely to be reached  
the hermitage of the realised  
which offers peace of mind.  
in the cover of monsoon cloud  
perhaps one may perceive  
the glow of bright lightning  
showing the beaten track;  
without looking back  
going very quickly  
oh, I will have to search  
through-out the universe;  
the floral chariot  
in the pleasure grove of love  
hail bring o bumble bee  
bring driving quickly!

## xxiv

either in the heaven  
or on the earth,  
in the row of clouds  
or in the ocean,  
in the fierce forests  
or on the mountains,  
through hot summer winds  
or in the scorching sun,  
losing not the way  
nor bumping about,  
showing your felicity  
in veering round the wheels,  
the floral chariot  
in the pleasure grove of love,  
bring bring, o bumble bee  
bring driving quickly!

## XXV

in case you help me see  
the pretty bodied one  
you'll be the guest of honour  
in the mansion of lotus,  
in case you make me meet  
the mine of all virtues  
the garden of 'vakul' flowers  
shall be bequeathed to you,  
in case you make me reach  
the feet of my master  
the heavenly pleasure garden  
shall be assigned to you  
in case you make me stand  
in the presence of lord of all  
the creeper of fulfilled desires  
shall be presented to you:  
a bundle of loving wishes,  
these are my words spoken  
in the same breath as I sang  
playing the most pretty one!  
keeping in mind my word,  
and fancying my plight,  
in friendly attitude  
feeling pity for me  
the floral chariot  
in the pleasure grove of love  
bring bring o bumble bee  
bring driving quickly!

## xxvi

the lamp of luminous gems  
 in the palace amorous  
 is shedding effulgence  
 throughout the universe;  
 the lute of high passion  
 'n the city of beauty  
 's reverberating  
 across the triple world;  
 the scent of redolent casket  
 in the chest of saphires  
 spreads in the ovary  
 of the cosmic lotus;  
 the refreshing rivulet  
 'n the tract of golden sands  
 pervading earth and heaven  
 has been over-flowing;  
 the master magician  
 residing in the mind,  
 the amiable little thief  
 who stole away the heart,

come with the spouse divine

would he have sprayed at me  
in a fit of sorcery?

presenting me the vision

of his permitted

he has gone out of sight under my very nose!

being out of senses

could not apprehend

the lord of my life

ere he gave me the slip,

anywhere let him hide

it's not idle even now,

he must be held and brought

ere he goes far away!

the floral chariot

in the pleasure grove of love

bring bring o bumble bee

bring bring quickly!

*once again the mist—  
recollection of own  
omission and offences*

xxvii

at the time of my service  
to the lord of benevolence  
did I falter and act  
in any improper way ?

at the time of my talking  
to the hero of my life  
did I falter and say  
any unwanted word ?

at the time of my praising  
the author of all  
did I falter and sing  
some song of wrong choice ?

at the time of my prayer  
to love personified  
did I falter and pray  
for boons which are taboo ?  
the floral wreath retained  
its fragrance fresh as ever,

the blaze of burning camphor  
was flame in same fervour  
the platter of offerings  
unsoiled as it was held

with wrapped and folded things  
unruffled in the least;  
the embodiment of knowledge  
having disappeared,  
does not return at all,-  
I know not what he fancied,-  
that very day onwards  
do you not know my dear  
the misery of my life  
counting ev'ry moment?  
the mine of all virtues  
should he be offended  
for my fault committed  
when I was off senses!  
you will have to tell  
on my own behalf  
to the lord of my life  
about all my bearings;  
the floral chariot  
in the pleasure grove of love  
bring bring o bumble bee  
bring driving quickly!

## xxviii

except standing in awe, as hairs  
 bristled all over my body  
 when I could discern my master  
 revealing his divine presence;—  
 except merely installing  
 within the life-size looking glass  
 the person of my beloved,  
 abode of all prosperity,—  
 except foolishly shrinking back  
 on seeing the lord of my soul  
 whom I was able to make out  
 all of a sudden, unawares;—  
 except merely enthroning  
 on the little lotus dais  
 the sole lord of the universe  
 shining in abundant glory,—  
 except merely getting choked  
 in the voice calling aloud  
 the affable one by his name  
 in sonorous lyrics of love,—  
 except allowing the image  
 of none other than all knowledge  
 and container of cosmic whole  
 busy up in half closed limpid eyes,—  
 is there any other offence  
 committed by this poor bond-maid,  
 I will have to ask the master  
 kindly to pronounce his verdict;—  
 the floral chariot  
 in the pleasure grove of love,  
 bring bring o bumble bee,  
 bring driving quickly!

*the quest - land marks  
of his habitat and marks  
of guidance to identify*

## xxix

I can not spend ev'n a second  
if I don't see my beloved  
to the fulfilment of my eyes;  
I can not stand ev'n a minute  
if I don't serve in the court of  
defender of the destitutes;  
I can not spend ev'n an hour  
if I don't esteem myself as  
deserving of my husband's hand,  
I can not bear ev'n a moment  
if I don't achieve oneness with  
the supreme master of my soul,  
as such having been bereft of  
the Lord of life granting all wants  
like the duck laying golden eggs  
how can I live in solitude?  
in the lake of icy water  
rise submarine fires and have been  
pushing out smoke in flower-beds,  
fire breaks out in the mount up glen  
and flames arise through tender leaves  
hot tornado sweeps the ocean,  
pendemonium fills the space  
shadows of darkness envelop  
the hermitage of the seers,-  
disappears in the darkness  
the divine form with red halo!  
while I am dizzy and can't walk  
what are you idly looking at?-  
-the florl chariot  
in the pleasure grove of love  
bring bring o humble bee  
bring driving quickly!

## XXX

he might be in his royal court  
'n the glorious pavilion  
in the lake of sublime passion,  
throwing a floral noose on him  
love embodied is to be held  
the floral chariot  
in the pleasure grove of love  
bring bring o bumble bee  
bring driving quickly !

xxxi

may be he's on a jolly ride  
'n a raft of blossoming lotus  
on the waves of ambrosia  
amidst the sea of sublime love,--  
Holding a lotus stem in hand  
I have to bring the enchanter,--  
-the floral chariot  
in the pleasure grove of love,  
bring bring o bumble bee  
bring driving quickly!

## xxxii

may be he has been resting on  
a couch of full blown floral bed,  
laid in the golden mansion  
in the heart of the gard'n of peace,  
holding a torch of red lily  
bliss embodied is to be sought,—  
—the floral chariot  
in the pleasure grove of love  
bring bring o bumble bee  
bring driving quickly!

## xxxiii

perhaps he might have gone asleep,  
'n the open lawn full of moon-light,  
at the meeting place of highways  
'n the city of subtle beauty,  
you will have to sing waking up  
the amorous gay wanderer  
in a key which's in concordance  
with the most elegant of verses  
—the floral chariot  
in the pleasure grove of love.  
bring bring o bumble bee  
bring driving quic ly!

his look, my dear,  
is exceptional  
like distempering  
the rainbow colours;  
his smile, my dear,  
is exemplary  
and lo radiates  
the sheen of the moon;  
his speech, my dear,  
is out of the way  
and each word showers  
the drops of honey;  
these are, my dear,  
the marks of guidance  
to identify  
the lord of my soul!

*the quest-continues-  
with renewed ardour  
and anguish of loveli-  
ness,—*

*a maid in waiting is  
intimated about all his  
manifestations in  
the universe.*

## xxxiv

the lamp of my interior  
 the ornament of my body,  
 my mountain of golden treasure  
 and my festoon of fine flowers  
 engaged in lively sport with me  
 deceived and left me all alone —  
 in the pleasure grove of heaven  
 having gone through a beaten track  
 beyond anyone's conjecture  
 having mounted the mansion  
 of exquisite saphires,—  
 while he has been surveying a  
 the universe's thoroughfares  
 knowing no rest from activity,  
 came suddenly from the blue sky  
 the star-damsels welcoming him  
 with the incense of camphor flames  
 have you heard this bit of news,  
 o maiden with a flower-like neck  
 have you sighted my husband,  
 o woman, with a golden sl

## XXXV

having plucked all flowers  
blossomed unblossomed,  
fastened together  
to a cord of lotus stalks,—  
when I was about to  
tether the master juggler,  
gaiety personified  
having waylaid me  
through an unbeaten track,  
the unfrequented heather,—  
teased me and left alone;  
when he was on the garden-path,  
dancing playful flower damsels  
offered him refreshing sweet drinks.  
have you heard this bit of news,  
o maiden with a flower like mien ?  
have you sighted my husband,  
o woman with a golden sheen ?

## xxxvi

having discarded home  
 and deserted me his consort,  
 roaming about aimlessly  
 like an insane fool in the streets,  
 whatever was asked for  
 by whomsoever he met,  
 having given away in charity,  
 exposing not himself to want,  
 suppressing sensitivity,  
 sans-hunger sans-thirst,  
 having resorted to forests,  
 having had discourses with those  
 lacking in any sense at all,  
 handfuls of well-seasoned wine  
 filled in the caps of folded 'eat  
 reeling and rolling, it appears  
 he revelled away in drinking spirit  
 have you heard this bat o' news,  
 o maiden with a flower-like mien ?  
 have you sighted my husband,  
 o woman with a golden sheen ?

## xxxvii

throwing into a violent fire  
the divine bā of gold and gems  
spinning away the silver plate  
of heavenly manna quietly,  
flinging the charming festoons of  
pearls helter-skelter into the sky  
smeating with soot and wiping out  
the looking glass of diamond hue,  
enjoys seeing his own image  
and smears the same with soot again;  
withdrawing into a corner  
like a playful and cross-grained child  
he seems to have been in hiding—  
have you heard this bit of news,  
o maiden with a flower-like mien?  
have you sighted my husband,  
o woman with a golden sheen?

## xxxviii

all pure notes having unified into one,  
 all possible sounds, having moulded into one,  
 all purposes, having worked out into one,  
 all shades of thought, having patterned into one  
 with no sense of body and in a key in soprano,  
 without a break for breath, while he was singing to himself  
 the gazelle-eyed girls of heaven in gay abandon  
 worshipped the sacred feet of the lord of all living beings  
 with flowers held in folded hands and fruits of ardent love ?  
 have you heard this bit of news,  
 o maiden with a flower-like mien ?  
 have you sighted my husband  
 o woman with a golden sheen ?

xxxix

in a spacious mountain cave  
rent by grave noises of  
wild animals causing terror,  
on a couch of marble stone  
while the lord has been asleep  
forgetting all mundane things  
like the baby crescent-moon  
—came in search of him  
the nymphs of wilderness—  
sang awakening  
ballads in triple notes  
covering three octaves  
in every direction,  
from heaven down to earth,—  
rousing him from slumber  
holding him in embrace  
fondled him and fainted  
the nymphs of wilderness:—  
have you heard this bit of news,  
o maiden with a flower-like mien?  
have you sighted my husband,  
a woman with a golden sheen?

## XL

having swum across the waves of the ocean,  
danced along with groups on the hill terraces,  
flew floral balls in the forest of virtue,  
played hide and seek with the heavenly veil of snow,  
stopping nowhere but wandering everywhere,  
when he was strolling according to his whim  
somebody having followed him  
feeling fatigue in the least,  
having suddenly held him  
and forbidding any movement  
seemed to have imprisoned him  
in the cage of warm embrace  
have you heard this bit of news,  
o maiden with a flower-like mien ?  
have you sighted my husband  
o woman with a golden sheen ?

**XLI**

in the unseen and unlame auspicious moment,  
on the unland and and unconstructed stage of time,—  
setting up unbecoming and unplaced dolls,  
having given them shape with colours and symbols,—  
a play of flippancy and cheap common taste  
having made them speak words which are plain and plenty  
behind a curtain which is black and white  
with cool and hot torches on either side  
seems to have put up shows of crafty dramas  
in epic themes anyone has ever written:—  
have you heard this bit of news,  
a maiden with a flower like mien?  
have you sighted my husband,  
a woman with a golden sheen?

*once again the most—  
element of jealousy.*

## XLii

the last loving look of that day  
when dust was thrown into my eyes,  
who is the woman claiming as  
her first blossom of the season?  
the lip donning a smile that day  
when he passed out of my domain,  
who is she that has converted  
as her own monsoon's first lightning?  
my autumn bereft of all splendour, my dear,  
has become the spring for that blessed woman!  
my night enveloped by utter darkness  
has become the day for that fortunate dame!  
being so intimate for such a long time  
the lord of the world has turned to some-one else'  
have you heard this bit of news,  
o maiden with a flower-like mien ?  
have you sighted my husband,  
o woman with a golden sheen ?

at the time of going on  
the floral chariot,  
on the occasion of my singing  
impassioned lyrics,  
when the sweet melody of  
my lord's flute is heard,  
o my mind, o my mind,  
do not get ruffled!

*renewed quest to fathom  
the depths of love, to  
scale up the heights of  
holiness,*

*to bombard  
the citadel of joy  
and to capture  
the Lord.*

## XLiii

when my husband is present in the mansion of love  
when he calls affectionately pouring out his heart,  
when bliss personified is playing about,  
O my mind, O mind, do not get ruffled!  
when the beloved is sporting in the temple of love,  
when the beloved is rocking in the swing of love,  
when the beloved is swimming in the ocean of love,  
O my mind, O my mind, do not get ruffled!  
when the fort of wedlock is about to be seized,  
when the empire of delight is about to be conquered,  
when the drum of victory is about to be beaten,  
O my mind, O my mind, do not get ruffled!

**XLIV**

The omen of broomstick ascends in the sky,  
portending good to me during my Journey,  
the prattling parrot from the mango orchard  
foretelling fruitfulness comes across my way  
foreshadowing order the flute of sapphires  
sounds on its own, in the tender-leaf-park,—  
the wreath of eryanthemum stumbles by itself  
on one of the archways signaling safety  
omenes are sighted imparting happiness  
the moment has come assuring good fortune!  
sitting on an exalted seat, raising his hand,  
my husband invites me, calling me by my name,  
he implores on me pouring out his heart and love,  
why don't you send me off, my dear friends!

## XLV

perching on the top 'n an imposing manner  
the confidante cackoo holds tender-leaf-banner!  
ascends in haste in the rear of floral car  
the swan maiden raising the lotus-umbrella!  
the parrot maid comes bringing bunches of ripe fruit  
and sits by my side as chatting companion!  
all properties useful for worshipping the lord  
having furnished in the car I'm ready to start!  
as the whole world bathes in the waves of divine wine  
and the universe is filled with sublime aroma,  
and the eyes are bewildered by long curves of lightning,  
drive quickly, bumble bee, drive the chariot!

## XLVI

from the palace-avenue  
in the borough of passion  
is heard the melody  
of the divine flute!  
from the temple of splendour  
in the city of sacred union  
are heard the delicate notes  
of the celestial lute!  
from the topmost peak  
in the crimson of dawn  
is heard the symphonic buzz  
of the song of cosmos!  
from the environs of  
the abode of the supreme  
is heard the sonorous drone  
of the bards of the scriptures!  
the moment has come  
to revere the lord of all  
be careful, be careful,  
o pair of my hands!  
this is the time  
to see the seer of all,—  
be steady, be steady,  
o pair of my eyes!  
this is the juncture  
to know the ancient one,—  
attention, attention,  
o my conscience!  
this is the moment  
to meet the limits of wisdom.  
be secure, be secure,  
o jewel of my life!

*the quest-continues-  
talk to the parrot-maid  
and confidante koil  
about the excitements  
of the coming union,  
—and the tryst.*

## xlvii

because of him, having learnt to speak,  
 can't the tongue speak to the lord of the world ?  
 because of him, having learnt to move,  
 doesn't the body know to reach the heart's o'v'rlord ?  
 because of him, having learnt to think,  
 can't the mind fancy the lord of all beings ?  
 because of him, having learnt to see,  
 can't the eyes see him who is sublime pleasure ?  
 because of him, having learnt to hear  
 can't the ears listen to the music of the mate ?  
 how much of longing is there in illusion ?  
 how much of splendour is there in longing ?  
 flashed a lightning in the path of the stars,  
 and occurred an illusion stunning cosmos ;  
 when both the pairs of eyes have met in one plane  
 did a garland of sapphires swing across the sky ?  
 when both the faces have come across each other  
 did a creeper of moonlight entwine the cosmos ?  
 when words of each have echoed one with the other  
 did all directions resound in divine lyrics ?  
 when both the hearts felt the warmth of one another,  
 did the whole nature feel lost in itself ?  
 you are an adept in telling in no time  
 the meaning of the supreme soul and nature  
 as it is, in one word, about everything,  
 tell me please, tell me, my dear parrot

## xlviii

the laughter that's born out of a thicket of flowers,  
 the pleasing smile bearing a heavy load of fragrance,  
 the sweet laughter soft as the ripple of the ganges,  
 the smile which is delightful like lovely full-moon,  
 the laughter which twinkles like the buds of stars,  
 the smile which is pure as the flash of lightning  
 all seem to be surprisingly absorbed into one  
 and only gentle smile of the sweet enchanting person!  
 it looked as though amiable nature in the pleasing smile  
 has had an irrevocable stamp of absolute bliss!  
 sweet ambrosia in the sweet moonlight  
 sweet sentiment in the sweet ambrosia,  
 sweet creative thought in the sweet sentiment  
 appealing image in the sweet creative thought  
 heartening glory in the appealing image.  
 when everything is moulded into sweet enchanting art,  
 attuning all hearts to sweet music  
 of lovely lyrics in melodious notes  
 may we merge ourselves in the celestial sphere  
 sing sing o' knit please sing a lyrical

## xlix

by any amount of observance of austere acts  
 any penances or other severe stern rites,  
 the lord of life surrendering out of his compassion  
 is verily the fortune bestowed on the 'woman-kind!'  
 my lord who is the lord of all has been here to day  
 favouring me with his presence and radiating love'  
 he does not speak, what has happened when I have talked to him  
 can he not make out love, which has been concealed in my eyes?  
 he does not see what has happened when I have been staring,  
 can he not perceive gentle smile lingering on my lips?  
 he does not smile, what has happened when I have smiled at him,  
 can he not witness all fancying having ceased anon?  
 high is my praise-wor hiness having had the unique sight  
 of my loving host and the one who pervades all my thoughts!  
 hair is bristling through out my person my eyes having crossed  
 his side glances full of sublime passion and graciousness!  
 when the ruby-hued one is really near by us,  
 why should we move about in the crimson of twilight?  
 when the panacea of the real sed is in our own hands,  
 why should we roam about in the frightful wilderness?  
 when the divine soorma is already in our eyes  
 why should we wander about among festoons of lights?  
 when the wealth of knowledge is in the path of conscience  
 why should we grope in the dark dungeons of verbal charm?  
 where is the need to go mad behind the veil of illusion?  
 come come o mind, accompany and come along with me!

## 1

the solemn thread sanctified with turmeric  
 is linked with continuous conjugal bliss,  
 on the well-polished pane of lightning-looking-glass  
 embossed is the figure of the sweet pretty one!  
 on the lamp-post which enlightens nukes and corners  
 illuminated is the light of knowledge;  
 at the gate-way of the fort where wants are fulfilled  
 the flag of victory is installed for good:—  
 more than having a stroll in the frontiers of knowledge  
 more than playing about in the thoroughfare of bliss  
 more than singing aloud in the abode of the supreme  
 what else remains for you to eagerly desire?  
 the creeper of divine wine is happily swinging  
 on the cool and soft billows of southern hill-breeze;  
 sing sing o koil, please sing away a lyric,  
 in the sweet melody of the balmy southern breeze'

\*

until today in the exclusive service of the lord  
having got over the fatigue of sitting on a lotus throne-  
having attained the flowery union with the divine glory,  
the queen bee humming, has been maintaining the drone  
repeating the sonorous chord again and again!

*the tryst—  
the flowery union  
with the divine glory—  
and personal supplication  
at the sacred feet.*

## li

the pale january tub-moon and  
dons the october shining veil;  
the dried-up paralysed summer like  
revives 'n the shade of monsoon cloud  
the withered autumnal creeper-maid  
gets the dalliance of delicate spring  
the blue-veil reveals the ruby-moon  
whose beams make lilies boom in smile  
the bee crosses the leaf-bubble ice,  
the flower groves bubble with honey diane,  
the glow of moon-beam shining on  
the warm tear drop cheers body and soul,  
splendour dormant in the whirling siehs  
enlivens the heart like scented incense.

-having meditated upon your glory eterna,  
having seen your person of endless enchantment,  
having offered you service in so many pleasing ways,  
o lord of my heart, having loved you always,  
the one who's the abode of eternal truth and bliss  
at least after such an unaccountable time,  
I assess myself praiseworthy among my fellow-brides!

## lit

that day in the park of the palace-court-yard  
in the thicket of the full brown spring-creeper  
when I was sitting opposite to you and  
playing a number of tunes on humble lute,  
lyric of pure ares on yo'r am-roys sport,  
you've left mercilessly and gone out of sight  
lord of my life if after all you dislike,  
of what earthly use is the, my golden lute?

## lxxi

groping through dense darkness, having my eyes closed  
having lost my way when I wander about,  
as tears roll down and fill fathomless sea,  
and I am about to sink off my moorings.  
amidst the forest fire acute with d stress  
when I am ablaze and without a respite  
rousing with my sighs the whirling hurricane  
knowing no direction when I blink about  
in the unpeopled tract of forgetfulness  
when I am unable to sense anything.  
in wilderness of wasted creative zeal  
when I am coiled by reptiles of mundane desires,  
in the perennial volcano of despair  
when I am swung in the flames of discontent,  
you see everything, but deem not to notice,  
you hear everything but seem not to listen,  
you know everything, but appear not to know —  
listen to my call, yet, pretend ignorance,  
and keep away from this bond-maid for a long time, —  
lord of my heart could you be without mercy?

## liv

before drying up, this mountain stream merges  
'n the ocean of divine wine, so far so good!  
before fading out, this floral wreath is donned  
by the immortal one, well, so far so good!  
as the rain drop falling from the black dense cloud  
becomes an affable and glittering pearl,  
the carbon atom in the bowels of earth  
turns into a spotless and priceless diamond,  
the feeble worm covered in the layers of mud  
changes into a sacred conch-shell of triumph,  
the credit o' my virtue, o lord of my life,  
is my praiseworthiness in your august presence!

ly

having made this bud full-blown  
why should you delay so long  
to fasten into a garland?

having made this fruit ripened  
why should you delay so long  
to enjoy its eating?

having composed this lyric  
why should you delay so long  
to set it to music and sing?

having reared this mynah  
why should you delay so long  
to impart training in speech?

whatever it is, at least now,—  
favoured by the side-glance tinged with your grace  
am able to discover to the fulfilment of my eyes  
the cream delectable 'n the nectar of mercy,  
the crystal sugar in honey of compassion,  
the sanctified ripple on the juice of kindness  
the wish fulfilling tree 'n the grove of graciousness  
incomparable is my fortune, o my lord!

## lvi

the cloud garment with the lightning embroidery  
who has woven and presented to you?  
the floral couch along with the veil of fragrance  
who has carpentered and offered to you?"  
the garland of celestial starry gems  
who has fastened and given you as gift?  
the enchanting blue mansion without boundaries  
who has constructed and bequeathed to you?  
one may ask only out of impudence,  
or for a fleeting self-satisfaction,  
to you, the minutest of all molecules  
and a body surpassing the whole universe,  
and the greater purpose than the greatest purpose  
does it at all matter, o lord of my heart?

## lvii

the supreme one, whose person contains all the universe  
o lord of all, I could see myself, very close to you,  
the one who's the sole spectator of the whole cosmos,  
the auspicious splendour I could see yo'r august person;  
the one who is beyond the reach by argument of brain,  
the greatest in magnitude, I could chat with you alone,  
the one who is attached and also unattached to all,  
the amorphous being! I could attain you at least now; —  
—the marsh becomes identific with the milky ocean,  
as water gets lost in the whiteness of milk;  
here's the divine wine to satiate the endless thirst,  
here's the elixir to relieve off the super heat,  
horripilates the whole body, losing identity,  
undulates the conscience 'n a high degree of pleasure,  
some urge lays me uncontrollably prostrate at yo'r feet,  
why don't you raise me to yo'r bosom o lord of my life!

*bendation.*

## Iviii

an ant I have become, and crept unto the tender-leaf,  
the fruit beyond the reach of hand could be held in my palm,  
I've turned into a bird and flew into the firmament,  
the divine food which subsides all hunger could be procured,  
I'm transformed into an atom, and wandered through the  
space,  
the whole of my fatigued body could acquire sweet perfume:  
a fish I have become and swum across the seven seas,  
the abode of glory, I could somehow manage to reach,  
fruitful is the labour, and fulfilled are the desires,  
delight is the reward and the sole aim is achieved:  
your face which is most enchanting to behold  
your face which is brightened with heavenly joy  
your face which is full of spotless splendour,  
I could see at last, and attain endless freedom!

## lix

from your majestic face, which is the sole abode of love  
 the tranquil luscious glory that is put forth,  
 the divine pure glory that is cast out,  
 the blissful eternal glory that surges out,  
 the glory of good fortune that is spread out,  
 could be discerned only by those who witness,  
 either intellectuals or teachers  
 or master poets or other great men,  
 why in so many words, who-so-ever it might be  
 those who do not witness  
 how can they be bestowed with that fortune?  
 longing there might be, to praise,  
 but the language is poor in vocabulary.  
 intent there might be, to know,  
 but the intellect is deficient in understanding,  
 desire there might be, to describe,  
 but the poesy badly needs gravity of thought!

Lx

let there be a beam of love  
in the music of the love-lorn maid,  
emanating from a raft that is floating away  
in the heart of a crystal-clear river  
that flows with a gentle ramble  
through the halo of hazy moonlight,  
let there be a speck of happiness  
in the surge of the heartening novel melody of the lyre  
that is coming from a far off spot  
in accordance with the cuckoo's call  
from the thicket of the young delectable jasmine  
in the precincts of the pleasant palace park  
let there be an iota of bliss  
in the nectar of the song of divine nymphs  
swaying and singing during their sport  
in the swing of creepers laid hanging across  
the wishfulfilling 'parnati' trees  
in the pleasure grove of heaven!—  
may it impart happiness, may it be auspicious,  
may there be bliss, and may it be fair,  
but to vie with divine glory, my lord,  
of what standard is nature's beauty?

## Lxi

the abode of incomparable sweetness  
 the dwelling place of spotless love  
 the habitat of matchless beauty  
 the home of boundless bliss  
 is the lotus of your face,  
 the sacred pair of your feet,  
 and your very divine presence,  
 having the looks fixed there  
 having the mind concentrated there  
 having the body laid there  
 how can one leave you and go away?  
 in the heart within the heart is imprinted  
 your enchanting image;  
 in the eyes within the eyes  
 is reflected your loving image  
 in the ears within the ears  
 is heard your occult charm;  
 until this speck of dust with the least energy  
 is lost in the ultimate reality,  
 until the delicate ripple with the juice of love  
 is lost in the ocean of divine wine,  
 until this flame of light with the milk of affection  
 is lost in the divine glory,  
 until this burning camphor with this sweet fragrance  
 is lost in the great tornado,  
 until this ove-lyric with these little words  
 is lost in the divine melody,  
 lord of my life, I shall concentrate on the divine pair  
 of your oats-feet, serve them and worship them with devotion!

## Lxii

o lord of all universe,  
 let this play-doll be placed in your pleasure house;  
 o protector of the world,  
 let this flower-creeper be nurtured in your nursery of orchids;  
 o wishfulfilling tree for devotees,  
 let this little mynah be kept in your cage of affection;  
 o abode of sanctity,  
 let this golden stool be kept near your sacred pair of feet;  
 because you are impartial to all beings  
 from the minute molecule upto the whole cosmic sphere,  
 I wanted to see you in person,  
 I wanted to worship you,  
 I wanted to listen to your speech,  
 I wanted to serve you.—  
 look at me with compassion,  
 and maintain me as your bond-maid  
 o lord of my life!

**errata**

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page	line	as it reads.	as it should read.
3	1	the essence my speech.	the essence of my speech,
10	7	resh supplication.	fresh supplication.
27	8	with the, koil's.	with the koil's
30	last but one	the floraly chariot	the floral chariot
39	28	to prono7nce	to pronounce
41	23	pendemonium	pandemonium
45	last line	quickly	quickly
47	3	loveliness	loneliness,
48	6	all alon	all alone-
	14	activiy	activity
	last line	golden sh	golden sheen
49	last line	shee	sheen
54	7	foollowed	followed
64	3	confidente	confidante
65	9	hving	having



in the exclusive service of the lord  
having got over the fatigue of sitting on a lotus throne  
having attained the flowerly union with the divine glory,  
the queen bee humming, has been maintaining the dace  
repeating the sonorous chord again and again!



Transcreator of  
"alone with the spouse divine"

B. Rajamikanta Rao (born 1920) son of Sri Balantrapu Venkatarao, one of the illustrious joint poets Sri Venkataparvateesa Kavulu; M.A. of Andhra University (1940). Poet; playwright, musician, composer and musicologist.

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